

THE CLEVELAND MUSEUM OF ART  
Department of Education

ANNUAL REPORT INDEX, 1963

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THE CLEVELAND MUSEUM OF ART  
Department of Education

To: The Director  
From: Thomas Munro, Curator of Education  
Subject: Annual Report for 1963

The 10 sections of this report, outlining as usual the main aspects of the educational program, indicate that this Department is in a healthy condition and performing its task with more than adequate quantity and quality. We have had during the past year an excellent staff of young instructors, led by a group of veterans with diversified abilities. From all indications, the various sections of the public with whom the Department of Education deals are more than satisfied with the results. *88 to p. 3*

As usual, I have underlined in red the main topics in each sectional report, for easy selection of the high spots. The exception is in the case of Mrs. Van Loozen's report on work with the suburban and private schools, for which the finished copy has been delayed on account of illness.

The most important loss in personnel during the year was the transfer of Mr. Robert Woide from the Cleveland school instructors at the Museum to the Board of Education, where he had been promoted to Assistant Supervisor of Art. This is not a complete loss to us, since his new position will enable him to keep in touch with the school-Museum relations in Cleveland and to help Mr. Day in maintaining their high level. However, Mr. Woide's transfer early in the year did result

in a large drop in the statistics for children, as Dr. Johnson mentions in his report. This is not as serious as it looks at first sight, since statistics for the previous year had been somewhat artificially enlarged by the television art education programs. These were discontinued after January, 1963. If educational television on a large and permanent scale is established this coming fall, as its advocates expect, we may have to reconsider our policy in that direction.

As I write this report, we have just heard from Ronald Day as Directing Supervisor of Art for the Cleveland Public Schools that Mr. Robert Rice has been assigned as a special teacher to work at the Art Museum. He thus takes the place of Mr. Woide and will begin work here in March. Until that time, he will be occupied with the Scholastic Art Exhibit, a regular duty of one of the school-Museum staff in early spring. Mr. Rice is already acquainted with the Art Museum and its educational work for children through the Saturday morning classes, where he has been teaching. He is well liked and we expect good results from his association here.

On the subject of attendance by groups of school children and faculty, there are two points in Miss Sheflee's report which deserve notice. One is the effect on attendance of the present racial situation, especially in Cleveland. There has been an increase in bus-transported groups from the Hough Avenue area as a result of the special youth project there. It is good to read of the high level of behavior and interest in these classes, which certainly deserve special help. The new policy of transporting a great many school classes from neighborhood schools to less crowded ones elsewhere may make it difficult for Cleveland

classes to secure busses for Museum visits. This has not been a problem during the past year, however. The other point made by Miss Sheflee is the decline in interest in the May Show on the part of teachers.

There has been a sizable list of publications by members of the educational staff during the past year, and this branch of educational work reaches a wide public.

Adult attendance at Museum events shows a substantial increase, especially in courses. Auditorium lectures had a smaller attendance. Professor Stechow's series on Dutch Landscape Painting was sparsely attended, partly as a result of bad weather in January.

The list of topics for adult courses and lectures during 1963 shows an interesting variety of subjects and speakers. New topics and speakers are of course more necessary each year in the adult program than in that for children. The reports on children's work often look at first sight as if they were merely a repetition of the usual routine. However, the work with suburban, private, and parochial schools in the Greater Cleveland area requires a great amount of conferring with local teachers and administrators to fit the Museum visits and lectures into the school program. The results are not routine, since each school and each teacher within a school presents a somewhat different problem. A wide range of schools is serviced by the Museum's teachers, with good results.

Especially notable in the work for young people was the experimental course given during the summer by Miss Janet Moore and Mr. Walter Blodgett. This was given at the special request of Mr. Levinson, (sf?) Superintendent of the Cleveland Schools, as a pilot project. It was

8<sup>th</sup> to p. 5

very successful and deserves to be repeated, but new problems have come up in the Cleveland Public Schools this year.

I will now summarize the courses for adults which were given wholly or partly during 1963. In January of that year, Martin Linsey was completing the first semester of his course on The History of Painting I: Ancient to Renaissance. In February he began the second semester, which he continued until May. My course on Symbolism in Mystical Art and Lyric Poetry, given for credit at Western Reserve University, was also being completed, with many Museum members attending as auditors. Dr. Johnson's course on The Gothic Cathedral began in September and lasted through January, also with credit at Western Reserve.

Dr. Stechow's course, Dutch Landscape Painting of the Seventeenth Century, was given in the Museum auditorium in five lectures during February. Other short courses in the spring semester were: James R. Johnson, The Vocabulary of Art; Dorothy Van Loozen, Treasures of the Museum, Series 3; Martha L. Carter, Ancient Painting and Sculpture; Pedro Fernandez-Giménez, Spanish Painting and the Aesthetic Understanding of Life; Rémy G. Saisselin, Time, Art, and History.

The summer session was active at the Museum, with full classes of children during the week in addition to the experimental course by Miss Moore and Mr. Blodgett. I gave for University credit an advanced course on aesthetics called Standards of Value in the Arts. Again, members attended as auditors without credit.

In the fall, the main attraction in the special galleries was the exhibition of portraits, and the Junior Council lecture series was accordingly entitled, The Portrait as Art and History. This was given

by five lecturers on Tuesday mornings from October 8th through November 6th. The lecturers were H. W. Janson, Seymour Slive, Robert R. Wark, Rémy G. Saisselin, and Ralph T. Coe.

In the fall, introductory courses for adult members were given by James R. Johnson, Masterworks Series; Martin Linsey, History of Architecture I; George M. Reid, European Sculpture in the Cleveland Museum of Art; Thomas Munro, Form in the Arts. (This last was a short course, <sup>University</sup> for members only, not for credit.) During the fall semester, I also gave a course for University credit entitled The History of Aesthetics and Art Criticism: Ancient, Medieval, Renaissance, Oriental. This was attended by students and Museum auditors. Sherman E. Lee's course on History of Far Eastern Art was given on Mondays from September through January, for credit at Western Reserve University. Non-credit courses in the fall semester were: Henry Hawley, French Furniture and Decoration--Louis XIV to Napoleon I; D. Ross Edman, Art Since 1950; Rémy G. Saisselin, Eighteenth-Century European Painting, and Martha Carter, Great Churches of Byzantium. Three studio courses for adult members were also given in the fall semester: Janet Moore, Studio Practice and the Museum Collections; Price A. Chamberlin, Studio Drawing and Painting; Price A. Chamberlin, Saturday Afternoon Sketch Class for Amateurs.

Once more, the film program for adults has been popular and instructive as part of the history of this art. In the fall of 1963, Mr. Henning selected the Western story as the subject of his film series.

Relations with Western Reserve University, the Cleveland Institute of Art, and the public and private schools of Greater Cleveland have been cordial and cooperative. A topic of great interest behind

the scenes has been the possibility of enlarging the Art Department at Western Reserve, and results from the Director's efforts along that line are hoped for in 1964.

The Curator has profited from being relieved of editorial duties of the Journal of Aesthetics in being able to do more research and writing. In addition to Evolution in the Arts (published by the Museum in July 1963), this has included a shorter book on Oriental Traditions in Aesthetics, which was used as a text in the course on the history of aesthetics this fall and is now ready for publication.

Respectfully submitted,

Thomas Munro  
Curator of Education

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THE CLEVELAND MUSEUM OF ART  
Department of Education

TO: Curator of Education

FROM: James R. Johnson, Associate Curator of Education

SUBJECT: Annual Report for 1963

Staff Changes:

Miss Neva Hansen resigned August 30.

Mrs. Martha Carter, Instructor, resigned December 31.

Mr. D. Ross Edman joined staff as Instructor August 1.

Mr. Roger Welchans, from part-time to full-time Instructor September 10.

Mrs. Rita Myers, part-time to full-time Instructor November 1.

Miss Catherine Komocki, Assistant with Educational Exhibits and supplies,  
began September 16

New part-time Instructors: Mrs. Adele Silver, Miss Suzanne Ruby, and  
Mrs. Angela Fischer.

The large drop in attendance statistics for children during 1963 is directly related to the transfer of Mr. Robert Woide from the Museum to the Cleveland Board of Education in June. Mr. Woide's TV art education programs were given only during January of 1963. Discounting the TV statistics, our child attendance would have been about the same, and the over-all attendance slightly higher. For the second half of the year only two Cleveland Public School teachers (Miss Sheflee and Miss Taylor) were with us. Mr. Robert Rice has been named by the Cleveland Board of Education as a replacement for Mr. Woide, and will begin his duties at the Museum in March 1964.

While Adult Courses showed an increase of over 7,000, attendance at auditorium lectures dropped over 1,000. The severe weather of January was a deterrent, with the Stechow series on Dutch Landscape Painting drawing only 586

for five lectures, while in 1962 Pope-Hennessy attracted 2189 for six lectures on Michelangelo, in favorable weather.

The six weeks' summer course in art and music for high school students, a pilot study taught by Janet Moore and Walter Blodgett, was very successful. A separate report on this course has been submitted to the Director by Miss Moore. This course was observed by instructors from the Cleveland Public Schools, and it is hoped that it will contribute to the development of art and music programs in the curriculum of the public schools.

Courses for adults were tried this summer for the normally inactive months of July and August, with good response. Mr. Welchans taught a beginning art history course, "Introduction to the Museum" during Wednesday evenings in July, with approximately fifty attending each session. In August Mr. Welchans gave a combination studio and art history course, "Form in Drawing," meeting for eight sessions on Tuesday and Thursday mornings. This was subscribed to its capacity of 15. An expanded program is contemplated for next summer. Another departure from our summer routine was an auditorium lecture by Francis Haskell on August 28, which attracted 118 listeners.

In addition to the regular Sunday gallery talks throughout the year, the department gave a special series of gallery talks throughout the duration of the Portrait Show. Another special series of tours was given during the Christmas holidays, in the form of general tours of the Museum, mornings and afternoons.

Western Reserve University art history classes and humanities courses continue to use our classrooms, galleries and libraries for undergraduate and graduate work. The following members of our Museum staff have taught courses for Western Reserve in 1963: Dr. Lee, Dr. Munro, Dr. Johnson, Dr. Saisselin, Mrs. Carter. Mr. Henning taught an introductory course in Aesthetics for the Cleveland Institute of Art.

Our film program continues under the able direction of Mr. Henning. (List of films attached.)

Again this year a special course was arranged in connection with the Park Synagogue Art Festival, to brief their staff on various art media, techniques, recent trends, etc.

In recent years our instructors have encountered increasing difficulty in talking to large classes in some of our galleries, because of the gradual cutting down of space. Often it is impossible to deal with more than ten people in certain areas, while many of our tours (adult and children) far exceed that number.

The Associate Curator participated in the selection of the CMA-WRU Assistants in Art History. He served on the jury for the annual art show of the American Greetings Corporation. He attended the national meetings of the American Society for Aesthetics (Secretary-Treasurer), the College Art Association of America, and the American Council of Learned Societies. He lectured at the College of Christ the King in London, Canada, and also gave numerous lectures in the Cleveland area.

Courses for Members by Associate Curator:

The Vocabulary of Art

Masterwork Series

Publications:

"The Stained Glass Theories of Viollet-le-Duc," Art Bulletin, XLV, 2, June, 1963, pp. 121-134.

Letter, Art Bulletin, XLV, 4, Dec., 1963, pp. 400-401.

Respectfully submitted,

James R. Johnson  
Associate Curator of Education

Auditorium Events

Lectures

W. G. Archer -- The Loves of Krishna

Mrs. W. G. Archer -- Birds and Flowers in Indian Painting

Curtis Baer -- The Chatsworth Drawings

John P. Cushion -- Aids to the Identification of Ceramics

Marvin Eisenberg -- The Frescoes of Giotto at the Arena Chapel

Francis Haskell -- Authority and Subversion: Some Political Implications of  
Artistic Styles

William S. Heckscher -- Some Early van Eyck Portraits

Hugh Honour -- Chinoiserie: The Vision of Cathay

H. W. Janson -- The Role of Chance in Artistic Creativity

James R. Johnson -- The Optical Refinements of the Parthenon

Stella Kramrisch -- The Sculpture of Nepal

Rowan Le Compte -- The Art of Stained Glass

William M. Milliken -- Siena, City of the Virgin

Charles M. Mount -- The Portraits of Gilbert Stuart

Thomas Munro -- Design in Primitive Negro Sculpture

Rémy G. Saisselin -- The Painter, the Eye, and the Self

Seymour Slive -- The Self-Portraits of Rembrandt

Wolfgang Stechow -- Dutch Landscape Painting of the Seventeenth Century.

Introduction: Pioneers. The Dutch Scene: Dunes and Country Roads.

The Dutch Scene: Panoramas; Rivers and Canals.

The Dutch Scene: Woods; Winter.

The Dutch Scene: Beaches; Marines. Imaginary Vistas.

The Italian and Other Foreign Scenes. Nocturnes. Conclusion.

Joshua Taylor -- The Search for the Surreal

Robert R. Wark -- Rowlandson's Tour in a Post Chaise

Roman Vishniac -- Nature -- the Wellspring of Creativity

Adja Yunkers -- Comments on Modern Art

Auditorium Events

Motion Pictures

The Bicycle Thief

Carnival in Flanders

Destry Rides Again

High Noon

Ivan the Terrible

Moana

My Darling Clementine

Rules of the Game

Stage Coach

Ugetsu Monogatori

Wagonmaster

THE CLEVELAND MUSEUM OF ART  
Department of Education

TO: Curator of Education  
FROM: Dorothy VanLoozen  
SUBJECT: Annual Report, Suburban and Private Schools, 1963

Staff: For the spring semester there were 4 full time instructors: Mrs. Martha Carter, Mr. Martin Linsey, Mr. George Reid, and Mrs. Dorothy VanLoozen. There were 8 part time instructors: Mrs. Betty Elliott (4 days per week), Mrs. Renée Friedman (1 day), Mrs. Janice Harwood (1 day), Mr. Francis Hewitt (1 day), Mrs. Rita Myers (4 days), Mrs. Maud Pay (1 day), Mrs. Adele Silver (1 day), and Mr. Roger Welchans (1 day). For the fall semester there were 6 full time instructors: Mrs. Martha Carter, Mr. D. Ross Edman, Mr. Martin Linsey, Mr. George Reid, Mrs. Dorothy VanLoozen, and Mr. Roger Welchans. There were 5 part time instructors: Mrs. Angela Fischer (2 days per week), Mrs. Rita Myers (4 days), Mrs. Maud Pay (1 day), Miss Suzanne Ruby (1½ days), and Mrs. Adele Silver (1 day).

Cleveland Heights There has been no change in the school-Museum program. The major part of the work is done with elementary classes in the Museum. The Museum Supervisor writes "Suggestions for Trips to The Cleveland Museum of Art" which is multilithed by the Heights Board of Education and distributed to Heights teachers. (Sample is attached). Also, "Lesson Plan Requests" are multilithed by the Heights Board of Education and distributed to teachers (sample is attached). These are mailed to the Museum about a week prior to the visit and filed in our office alphabetically (by school) for the quick reference of Museum teachers.

Shaker Heights The six elementary Art teachers continue to work at the Museum every Friday afternoon. They confer with Museum Instructors and get materials to use in the schools for advance preparation as well as follow-up work for Museum class visits. A new lesson plan form was written this fall by Shaker and Museum teachers (sample is attached).

The two Junior High Schools continue to visit the Museum. In the spring they come for May Show and Modern Painting, in the fall for History of Painting and special exhibits, such as "Style, Truth and the Portrait."

Only one course is given in the Senior High: Roman Influence on Art and Architecture. This is presented by Mrs. VanLoozen for the Latin classes. However, frequent conferences are held with teachers of various subjects who use many Museum materials, and the art appreciation work is conducted by Mr. Charles Jeffery and Mr. Kenneth Caldwell, both former Museum Instructors.

Other  
Suburbs

A list of those with whom we have regular contacts is almost like a telephone book. However, special projects are encouraged, such as:

East Cleveland. Elementary classes come to the Museum regularly. Shaw High has several series planned for classes of French, Spanish, German, American Literature, American History and World Literature. These talks are alternated at the Museum and at the school. Talks at the school are paid for like Club talks at the rate of \$25.00 apiece. The entire faculty of Kirk Junior High came to the Museum for a talk "Services of the Museum."

Mayfield Heights. The Art Supervisor plans a yearly program (in August) and comes to the Museum twice a week with the classes (2 groups at a time).

Subjects are: All 3rd grades - Introduction to CMA

All 4th grades - General Tour

All 5th grades - American Art

All 6th grades - Background for World History

Lakewood. This suburb has no school busses and consequently comes to the Museum infrequently. However, an active group of PTA members use the Museum Lakewood Gallery material with classes and this fall started a Junior Exhibit Gallery in Taft School. Exhibits and lessons for various grades are planned with the Museum Supervisor on subjects such as: Line, Dark and Light, Shape, Texture, Color, etc.

Lakewood and Fairview Park Senior High Schools are having a special lecture series on "China and India." Talks have been given at Lakewood High School for the combined groups and these are followed by trips to the Museum.

Out of Town The list of schools who come regularly is enormously long. When an individual class (or classes) is given an appointment the attached sheet "Information for Schools" is enclosed with the Museum correspondence. However, more and more we are able to plan specialized series of talks even with these out-of-town classes. The following are outstanding for specialized work: Lorain sends groups of all grades, through High School and even including some 1st grades; Painesville sends groups of all grades, through High School; every 5th grade comes to the May Show; Berea and Kent also send groups of all ages through High School and College.

Out of State Each year we add new groups who make annual or semi-annual visits to the Museum. These are usually High School classes and come especially from Erie, Pa. schools and vicinity.

Catholic Again, each year brings an increase in contacts with a wide variety of classes. Elementary and secondary groups come from near and far - regular visits are made by schools from Columbus, Lorain and Erie Pa.

High Schools and academies in the Greater Cleveland area that come regularly are Ursuline, Notre Dame, Benedictine, Beaumont, Marymount, St. Ignatius and St. Stanislaus. Colleges with frequent schedules are St. John's (teacher training classes), Ursuline, Notre Dame and John Carroll. And the Seminarians come in groups as well as for individual assignments from Borromeo, Our Lady of Angels, St. Joseph's and St. Mary's.

Hebrew Academy

This school sends regular groups to the Museum, usually for Social Studies background. However, since they have a very full day with Hebrew studies in addition to the State of Ohio required studies there is no time during school hours for a class in Art and Art Appreciation. Therefore, during the summer of 1963 the PTA decided to offer after-school classes and approached the Museum Supervisor regarding the possibility of a Museum Instructor for the course. This was not advisable either time-wise for the Museum or financially for them (i.e. \$25 for each class). Fortunately a happy solution was possible: Mrs. Jane Grimes teaches the after-school classes and is paid directly by Hebrew Academy. She uses Museum slides, prints and photographs for the Art Appreciation, conducts the drawing lessons, similar to Museum Members' classes.

Other Private Schools

Janet Moore continues to act as the chief liaison person between the Museum and Laurel, Hathaway-Brown, University and Hawken. Laurel comes to the Museum regularly and we conduct lessons and assembly talks in the school. Hathaway-Brown and Hawken come less frequently to the Museum, and University practically not at all. However, assembly talks are given in these schools for all special exhibits and from many indications there are apparently individual visits to the Museum with parents or to attend Museum drawing classes.

Miscellaneous Groups

Saturday afternoons and during the summer there are a wide variety of groups for single tours or a series of talks. Church groups frequently come for Christian art or comparative religion and are usually well prepared. Much less successful, and unreliable are Girl Scouts, Cub Scouts, Brownies and Camp Fire Girls. Over a period of years it has often been impossible to plan anything but casual entertainment for these groups and the leaders frequently will not take the time to confirm, change, or cancel Museum appointments.

Judging of various contests and projects continues to be requested of Staff members. The Museum Supervisor continues as Chairman of Judges each year for the City of Cleveland Recreation Department Arts and Crafts program. This includes work by adults and children.

Coopera-      Each year there is more overlapping of the work with schools and adults.  
tion with  
Adult      Cooperative series are planned for: Karamu, Clubs (such as College Club,  
Work      Women's City Club, Lakewood College Club, etc.), Museum courses for members,  
            Thursday staff talks and weekday Gallery Talks for Special Exhibits and  
            Holiday Tours.

Respectfully submitted,

Dorothy VanLoozen, Supervisor  
Suburban and Private Schools

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THE CLEVELAND MUSEUM OF ART  
Department of Education

TO: Curator of Education

FROM: Cleveland Public School Teachers at The Cleveland Museum of Art  
SUBJECT: Annual Report, 1963

Juanita Sheflee and Dorothy Taylor  
and former teacher Robert Woide

Contents of Report

Statistics

Comments on the Year's Activities

Additional Activities

<u>Statistics for Children</u>	Talks	Groups	Number of Students
<b>Elementary</b>			
In the Museum	176	181	6830
Out of Museum	39	77	3095
Self-conducted Prepared		38	1400
<b>Junior High School</b>			
In the Museum	44	45	1590
Out of Museum	225	264	9255
Self-conducted Prepared		4	140
<b>Senior High</b>			
In the Museum	17	19	705
Out of Museum	19	192	6945
<b>Totals</b>			
In Museum	237	245	9125
Out of Museum	<u>283</u>	<u>575</u>	<u>20835</u>
Grand Total - Children	520	820	29960

<u>Statistics for Adults</u>	Talks	Groups	Attendance
In Museum	2	2	36
Out of Museum	1	1	30
Total	3	3	66

Comments on the Year's Activities

This year in Cleveland, as with many other places in the United States, the racial problem has been of paramount concern. This problem, of course, is reflected in our schools and in turn has made changes in our Museum classes. More and more classes, especially in the Junior High Schools, are being sent to the Museum not only for specific lessons in relation to their social studies but also acquaint pupils with and make them feel more at ease in cultural institutions. The N. Y. A. has been increasingly active in scheduling visits for children in elementary classes in the Hough area.

We report with much pleasure the excellent behaviour and interest of these young people. The lessons are planned so that the young Clevelanders, we hope, have a sense of responsibility for maintaining the beauty of the area around the Museum as well as a respect for the collection and its founders and benefactors.

The annual visit on a Monday in June, by crippled children from Sunbeam School continues to be an exciting event.

There was a noticeable drop in visits to the May Show by faculty groups. One factor is lack of interest in the modern.

Mr. Robert Wwoide, one of the three instructors for the Cleveland Public Schools at the Museum, was promoted to Assistant Supervisor of Art in the Cleveland Schools in September, 1963.

Mr. Robert J. Rice will be assigned to take his place at the Museum early in 1964.

Note 1. Mr. Woide's report is for January through June 1963 only.

Note 2. TV art lessons were discontinued in 1963, therefore there is considerable difference in statistics for outside the Museum.

Additional Activities

1. Scholastic Art Exhibition. Mr. Woide, Chairman; Miss Sheflee and Miss Taylor, committee members.

2. Attended Art Director's Club Workshop at the Cleveland Institute of Art.

3. Prepared a report for the Cleveland Board of Education on Cleveland Public School Art Museum teacher activities.

4. Judged art competitions:

R. Woide - one adult and two high school.

J. Sheflee - one junior high.

D. Taylor - one junior high.

5. Assisted at the Cleveland Art Teacher's exhibit.

Mr. Woide also gave - 14 painting demonstrations

6 talks: 1 Sunday Gallery Talk

2 Museum Education Dept. Staff Talks

3 Cleveland Art Dept. Staff Talks

- Served on a committee studying special elementary  
art education for Cleveland Public Schools

- Participated in panel discussion for Artists and  
Craftsmen

Miss Taylor also prepared and had multilithed for High School students a comprehensive outline on Classical Art and the Museum's collections.

Miss Sheflee also compiled a brief history of the Museum. Copies were sent to all Elementary Schools in Cleveland.

Respectfully submitted,

Juanita Sheflee

Dorothy Taylor

Robert E. Woide

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THE CLEVELAND MUSEUM OF ART  
Department of Education

TO: Curator of Education  
FROM: Supervisor for Clubs and Adult Groups, Janet Moore  
SUBJECT: Annual Report, 1963

"Mrs. Ballinger was one of the ladies who pursue  
Culture in bands, rather as if it were dangerous to  
meet alone."

Edith Wharton in Xingu

Activities of this past year seem to divide themselves into three main categories:

1) Planning and Scheduling:

a) The planning of special courses for clubs and study groups, courses carried out with the generous cooperation of various members of the department.

b) Scheduling guided tours, and special programs for convention groups, etc. There were, for example, programs planned for the American Metals Society, Wives (John Paul Miller's film on gold jewelry followed by guided visits to the Treasure Room) and a guided tour in August for the Women's Mizrachi Organization complete with a Kosher luncheon for 75 provided by a caterer in the downstairs dining room.

2) Members' Courses, Gallery Talks, Talks to adult groups in and out of the Museum by Miss Moore.

3) Work with Young People.

This included liaison with independent schools, acting as consultant at Laurel, occasional talks for high school groups (in the series at Shaw High School, for instance). The major effort for young people was the Music and Art Course of last summer.

1) Study Courses Planned for Special Groups

		Meetings	Average Attendance
<u>Women's City Club</u>			
Chinese Painting		6	25
Miss Moore			
Chinese Porcelains		6	25
Miss Moore and Mr. Edman			
<u>Lakewood College Club</u>			
Collectors and Their Tastes		3	20
Miss Moore and Mr. Reid			
The Portrait as Art and History		3	22
Miss Moore and Junior Council Lecture Series			
<u>Women's Committee of Lakewood Civic Gallery</u>			
Portraits		3	20
Mr. Welchans, Miss Moore, Mr. Reid			
<u>Junior Council Orientation Series</u>			
Two hour guided tours, various staff members		6	10
<u>American Association of University Women, Cleveland</u>			
Introduction to Far Eastern Art in CMA		3	15
Miss Moore and Mr. Edman			
<u>American Association of University Women, Lyndhurst</u>			
Directions in Twentieth Century Painting		5	20
Mr. Reid			
<u>"Briar Hill Group"</u>			
Masterpieces of Painting in CMA		3	12
Miss Moore, Mr. Reid, Mr. Hewitt			
A course for the <u>College Club of Cleveland</u> at the CMA and a series of talks			
at the <u>Karamu galleries</u> were arranged by Mrs. VanLoozen.			

A course for the Park Synagogue and a group of talks for Fairhill Psychiatric Institute were planned by Dr. Johnson.

Mrs. VanLoozen and I have also been sharing responsibility for Education Staff talks since September.

A total of thirteen individual courses of three or more lectures have been planned for adult groups. This is, of course, quite separate from the regular members' course listed in the Calendar.

2) Members' Courses, Gallery Talks, Talks to Adult Groups by Janet G. Moore  
Studio Practise and the Museum Collections

(Members' Course)	Meetings	Average Attendance
Spring Semester	10	18
Fall Semester	10	18
<u>Gallery Talks</u>		
Tutankhamen (in auditorium)		200
David and Delacroix		25
Three Chinese Painters		17
Early 20th Century Painting		50
Contemporary Painting		40
Japanese Screens		30
Chinese Porcelains		60
Year in Review		<u>30</u>
		452
<u>Talks in the Museum</u>		
(in addition to gallery talks)	56	1109
<u>Talks Outside Museum</u>	6	330

3) Liason with Independent Schools

Laurel: I continued to act as consultant in art at Laurel, speaking in school assemblies on the Portrait Show, to various class groups at the school and planning for student visits to the CMA.

University School: The new headmaster has expressed warm interest in the Museum. Mr. Reid spoke to an Upper School Assembly on the Portrait Show. Various instructors have made use of Museum facilities, especially Mr. Frank Hruby.

Hawken: Elementary school groups visit the Museum occasionally, but not high school students as part of their school work.

Hathaway-Brown: Elementary school groups come to the Museum. Three talks were planned at the CMA for advanced French classes.

Western Reserve Academy: Three talks were planned at the Museum in the spring with Mr. Moos for a group of art students.

<u>Talks to School Groups</u>	<u>No. of talks</u>	<u>Attendance</u>
In the Museum	12	246
Outside Museum	6	650

Music and Art Course

The six weeks' course was offered last June and July to 22 high school students in cooperation with the Cleveland Board of Education. Since a detailed report was submitted to the Curator of Education, the Director of the Museum and the Superintendent of Schools in Cleveland, it will be only briefly mentioned here. Mr. Blodgett and Miss Moore shared the teaching, with two assistants provided by the Public Schools who were to plan a course along these lines for one of the Cleveland Schools. Such a course is projected at John Marshall for the spring semester. Regular summer credit in the Cleveland Schools was granted to students who completed the course.

In conclusion, I would like to make a few comments about the adult groups, my main area of activity. There are always requests for a general tour or a single specialized visit. The May Show and the widely popular special exhibits attract the largest number of such groups. Possibly some further local publicity is needed now to keep this service before the public. (The spring and fall Calendars do carry information on this subject.)

There is no doubt that short courses for specialized groups are in greater demand and from a variety of motives including Mrs. Ballinger's yearning for companionship in a dangerous pursuit. The Women's City Club and the College Clubs seem the most serious in their interests. I believe more demands could be put upon those who participate in such courses. This would require time and effort on the part of instructors. If we do not make such demands, however, I believe we are in danger, in this department, of running a free entertainment bureau. A good selection of paper-back books, readily available at the Sales Desk is helpful.

I have thought it might be useful to make a greater effort to reach the student community beyond those who take fine arts courses in the building, or those who haunt the moving picture programs. Dr. and Mrs. Radcliffe, faculty residents at the new Graduate House of Case and Western Reserve University, discussed with Dr. Buchanan, Dr. Johnson and Miss Moore ways in which that particular student group might be made aware of opportunities at the Museum.

Occasional requests from professional groups in industry suggest that there are men expert in technology in this city for whom the Museum collections have the appeal of the unknown. Whether they can be reached in small groups or whether they simply prefer to pursue Culture single-handed, I am unable to say, but would welcome suggestions.

I have been grateful for the opportunity to follow Dr. Lee's seminar in Far Eastern Art, since demands in this field both for adult and school groups appear to be increasing.

In this third year of participation in the wide-ranging activities of the Education Department, I begin to wonder how activities similar to my own are handled elsewhere and would appreciate opportunity to see the organization of such work in other museums.

Exhibitions:

At Gallery of Women's City Club:

Drawings and Paintings: Maine and the Greek Islands

Respectfully submitted,

Janet Moore, Supervisor  
Adult Clubs and Groups

6

THE CLEVELAND MUSEUM OF ART  
Department of Education

TO: Curator of Education  
FROM: Supervisor of Studio Classes for Young People, George Reid  
SUBJECT: Annual Report, 1963

- A. Saturday Classes
- B. Outdoor Sketching Classes
- C. Saturday Afternoon Entertainment for Young People
- D. Saturday Staff Meetings

A. Saturday Classes

The Education Department of The Cleveland Museum of Art conducts 40 classes on Saturdays.

- 8 Free Gallery classes
- 17 Members classes
- 9 Bus Group classes
- 2 Specials classes
- 1 Puppet class
- 1 Film Workshop (experimental)
- 1 Art History class (adults)
- 1 Sketching class (adult)
- 40 Total

The change from 1962, and increase of 3 classes, is accounted for by 4 new bus group classes and one less members class.

Specials classes: Due to a more selective system regarding qualification, the caliber of the student in the Beginning Specials class has been raised. Because of this a more interesting and challenging class program has been

possible. The students response has been encouraging and the quality of the work improved. Norman Magden teaches this class. The improved situation of the Beginning Specials class has affected the Advanced Specials. The students passed on to the advanced class are more capable and better prepared. This has made it possible for Mr. Woide, who teaches the Advanced class to upgrade the level of his presentation and class program.

Bus Groups. This year we increased our Bus Groups by two. This amounted roughly to 120 students who were divided into four classes. Because of the physical problem of available classroom space in the morning, one of those groups, two classes, met in the afternoon. This arrangement worked well.

Museum Workshop. This specialized class was dropped in the fall. Mrs. Carter, who taught this class, was unable to continue because of her condition of pending motherhood. Our continuing difficulty in attracting a satisfactory number of students helped our decision to drop it for a semester.

The Puppet class continues to be in great demand. We regularly have an over enrollment in these classes. Their place in our education program is not clear and any decision to increase or decrease them would require some serious thought.

Film Workshop (experimental). A second film workshop class (we had one in the summer of 1960) was begun. This class met during the six week summer session and has continued Saturday afternoon this fall. The goal, to make a short animated film with sound, of this class was similar to the aim of the original one. Efforts were made to improve at all levels upon the first class. In regard to the art work which needed to be done, students with the most ability and openness to new approaches were selected. Having experience with what the sound or music involved, high quality music students were invited to attend. Technical and mechanical problems were referred to specialists and an effort was made to reduce the high degree of repetitive work which such a project

demands. The class is still in session and the results appear promising. Many problems have been solved and a workable form for a class of this sort seems to be emerging.

B. Outdoor Sketching Classes.

The six week weekday Summer art classes ran smoothly and were well attended. 10 classes met Tuesdays and Thursdays and 10 classes met Wednesday and Fridays. The experimental Film Workshop met during this period and is discussed above.

C. Saturday Afternoon Entertainments for Young People.

Films of high quality and often of artistic significance were the main part of our afternoon young people's entertainment. The Shermans presented a puppet performance, and Walter Blodgett and William Kurzban presented a discussion of and recital upon the harpsichord. Our programs were popular and, I feel, appreciated. We continued to have no discipline problems worth mentioning.

D. Saturday Staff Meetings.

In 1963 besides the time devoted in staff meetings to the discussion of recent acquisitions and visiting exhibitions, several meetings were devoted to the discussion of studio lessons. Teachers talked about successful new lessons and approaches they found useful. Other meetings were devoted to Education Department business and general discussions of development goals and objectives. As in the past, these meetings served as an important part of the Saturday morning art education program. The teachers seemed eager to attend these meetings and regularly contributed in an interesting manner. The difficulty associated with these meetings which always include ten minutes of announcements and general business, is that we are short of time. Due to the nature

of our Saturday schedule it does not seem likely that we will be able to find more time for these meetings.

Special note. In December 1963 the Museum Budget committee approved a general raise in pay for our Saturday staff. This raise amounted to \$2 a session, and I feel begins to bring our pay rate into a realistic relation with rates paid for similar work outside the Museum. It is important to review the pay rate yearly.

Respectfully submitted,

George M. Reid, Supervisor  
Studio Classes for Young People

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THE CLEVELAND MUSEUM OF ART  
Department of Education

TO: Curator of Education  
FROM: Exhibits, Janet Mack  
SUBJECT: Annual Report, 1963

North Corridor Exhibits

January 24 - March 3	The Barbizon School
April 5 - June 9	May Shows of the Past
June 11 - July 24	Watercolors
July 27 - September 15	What Was the Armory Show?
September 18 - November 3	The Graphic Arts of Delacroix
November 5 - January 12, 1964	Human Rights

South Corridor Exhibits

January 24 - March 3	Prints of the Barbizon Artists - a part of "The Barbizon School"
March 7 - March 31	Work by Gallery and Members classes
April 5 - June 10	May Shows of the Past
June 11 -	Continuous Student Shows

Other Exhibits

May 13 - May 27	Higbee Co. Junior May Show
June 14 - August 2	Women's City Club - Student Work
November 1	Exhibit of Student Work - for NEOTA - Classroom F & G
December 3 - December 29	Creative Toys around the World - Classroom F & G

The exhibitions in the North Corridor are designed with the intent to teach, explain, or develop some specific theme or idea. When possible they are correlated with the special exhibitions of the Museum. The exhibits have been designed by Miss Janet Mack. Miss Neva Hansen, and more recently Miss Catherine Komocki have assisted in their preparation.

"The Barbizon School" gave us an opportunity to display the Museum's paintings and prints at the same time as the traveling show was on exhibit. The exhibition in the North Corridor explained the meaning of the term "Barbizon School," and discussed the artists involved. In the South Corridor the prints made by the Barbizon artists were displayed. Sixty-three prints, three drawings, and eight paintings were included in this exhibit.

"May Shows of the Past" also extended into both corridors and into part of the Print Department's exhibit area. This exhibit included at least one piece from each May Show with the exception of the year 1921 when the Museum made no purchases from the show, and 1961 and 1962 when the material was in traveling shows and so not available for display here. This show, which was rather uninspiring, seemed to interest the general viewers a great deal. It proved to be particularly helpful to the teaching staff as it made available a large area where introductory explanations of the May Show could be given to several classes at one time before the groups entered the galleries.

The water color show which followed used much of the material already on display in the corridor. Works in other media were removed and additional water color paintings were added to make up the exhibit. A water color show seems to be particularly useful to the teachers of summer classes.

This was followed by "What Was the Armory Show?" The large photostat material for the show came from the American Federation of Arts, and additional explanatory material was prepared by Miss Mack. The Print Department again

donated exhibit space so that work by American artists who had participated in the Armory Show might be displayed there.

Since this was the year of Delacroix shows a small exhibit of his graphic work was displayed in the North Corridor. This show was followed by "Human Rights," an exhibit designed to emphasize Human Rights Week.

The enormous amount of student work being produced in Museum classes has necessitated a change in our exhibition policy. During 1963 it was decided that a continually changing show of student work might be kept in the South Corridor. This show is made up of work from all types of Museum classes, and when particularly interesting material is available, part of the show is changed so that it can be displayed. This has made it possible for Miss Mack and her assistant to change small areas quickly and without requiring additional assistance from the Superintendent's Department. Miss Mack and Miss Komocki also assisted in installing the show "Creative Toys around the World" in Classrooms F & G.

Special exhibits of student work were made for the Higbee Co. Junior May Show, for the Women's City Club, and for NEOTA. Teachers often borrow student work for their classes to study, and Mr. George Reid borrowed the exhibit "Modern Art and the Child," which was made up several years ago, for the Cleveland Council PTA meeting at Higbee Co.

A special set of boards explaining the crafts of the American Indian was made for Miss Juanita Sjeflee who will make it available to other teachers should they wish it.

In addition to these activities Miss Mack spent part of her vacation at Cooperstown, New York, attending seminars on the restoration of paper objects, museum exhibit designing, recording of museum material, and documenting the decorative arts.

A number of exhibits are being planned for 1964. Plans have also been

made to work with Mr. Martin Linsey in producing some film strips from some of the Educational exhibits.

Exhibits in which Janet Mack has participated:

Annual Exhibition, Saugatuck, Michigan

7th North Dakota Annual

7th National Print Exhibit, Hunterdon, N. J.

16th Annual Exhibit, Boston Printmakers, Boston Museum of Fine Arts

52nd Annual Exhibition, Newport, R. I.

Ohio Graphic Exhibition, Dayton Art Institute, Dayton, Ohio

Respectfully submitted,

Janet Mack, Supervisor  
Educational Exhibits

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THE CLEVELAND MUSEUM OF ART  
Department of Education

TO: Curator of Education  
FROM: Edward B. Henning, Assistant to the Director  
SUBJECT: Report of Adult Motion Picture Program, 1963

On the theory that important works of art can, and should be, experienced again and again, the film series during the early part of the year consisted in a random selection of universally acknowledged masterpieces, largely from the past. The idea that the Museum should devote its film program to a serious study (including program notes) of great masterworks of film history is strengthened by the increasing number of "art film" theaters and film clubs in the Cleveland area which show many of the most interesting recent films, particularly foreign. A comparable situation would exist in the areas of painting and sculpture, for example, if there were a number of commercial galleries in this city showing the best contemporary art.

The films shown in this series were:

Moana, directed by Robert Flaherty;  
Carnival in Flanders, directed by Jacques Feyder;  
Rules of the Game, directed by Jean Renoir;  
Ivan the Terrible, Part I, directed by Sergei Eisenstein;  
The Bicycle Thief, directed by Vittorio de Sica; and  
Ugetsu Monogatari, directed by Kenji Mizoguchi.

The fall series was devoted to a film genre that is peculiarly American; one in which this country has defined many of its ideals, and in which American directors have excelled: the Western. Many poor examples on television

and Saturday matinees for children have demeaned this significant film form. It was our intention, therefore, to recall to the public some of the truly important Westerns that stand as examples of film art. The series continued into 1964, but in 1963 were included:

Stage Coach, directed by John Ford;

My Darling Clementine, directed by John Ford;

Wagonmaster, directed by John Ford;

Destry Rides Again, directed by George Marshall; and

High Noon, directed by Fred Zinnemann.

Respectfully submitted,

Edward B. Henning  
Assistant to the Director

## Totals without TV Talks

	TV Talks	Total for children without TV	Grand Total without TV
1961	0 - 0	3398 - 111972	4792 - 173981
1962	583 - 34370	3424 - 106338	4934 - 174878
1963	108 - 3780	3471 - 105510	5089 - 175238

Fatal for adults over 3 yrs. increased each year  
 Fatal " children " " decreased each year  
 Grand total " " increased each year

1962

$$\begin{array}{r}
 4007 - 140708 \text{ ch.} \\
 - 583 - 34370 \\
 \hline
 3424 - 106338
 \end{array}$$

1963

$$\begin{array}{r}
 3579 - 109290 \text{ ch.} \\
 108 - 3780 \\
 \hline
 3471 - 105510
 \end{array}$$

$$\begin{array}{r}
 5517 - 209248 \text{ Tot.} \\
 583 - 34370 \\
 \hline
 4934 - 174878
 \end{array}$$

$$\begin{array}{r}
 5197 - 179018 \text{ Tot} \\
 108 - 3780 \\
 \hline
 5089 - 175238
 \end{array}$$

THE CLEVELAND MUSEUM OF ART  
Department of Education

PUBLICATIONS 1963

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Thomas Munro. In Encyclopaedia Britannica, Chicago, 1963, article on "Aesthetics"; "The Psychology of Art: Past, Present, Future," Teachers College Record, Vol. 64, No. 4 (January 1963), pp. 303-316 (Abridged version); Complete version in Journal of Aesthetics and Art Criticism, Vol. XXI, No. 3 (Spring 1963), pp. 263-282; "La Psicologia dell'Arte: Passato, Presente e Futuro," De Homine, Roma, N. 5-6 (Giugno 1963), pp. 55-78; "Origini e Storia della Psicologia dell'Arte," Enciclopedia Universale dell'Arte, Venezia-Roma, 1963; "Die Künste in ihren Wechselbeziehungen" ("The Arts and Their Interrelations"), Jahrbuch für Ästhetik und allgemeine Kunswissenschaft, Band 7, ed. Heinrich Lützeler (Kölner Universitäts-Verlag, 1962), pp. 88-100; Evolution in the Arts and Other Theories of Culture History, The Cleveland Museum of Art, 1963; distr. by Harry N. Abrams, Inc., N. Y.

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THE CLEVELAND MUSEUM OF ART  
Department of Education

COMPARATIVE STATISTICAL REPORT  
1962 and 1963

I. WORK WITH ADULTS

		<u>1962</u>		<u>1963</u>	
		GROUPS	ATTENDANCE	GROUPS	ATTENDANCE
<u>In Museum</u>					
1. Courses	863	32281		1009	40984
2. Gallery Talks	67	4381		83	4059
3. Auditorium Lectures	29	6159		32	5047
4. Motion Picture Programs	16	5102		13	3668
5. Talks to Museum Staff Meetings	63	1610		58	1290
6. Other Talks or Programs	373	13601		359	11495
<u>Outside Museum</u>					
1. Courses	27	616		31	714
2. Other Talks or Programs	72	4790		33	2471
<u>Totals</u>					
1. Total Adults in Museum	1411	63134		1554	66543
2. Total Adults outside Museum	99	5406		64	3185
3. Total Adult Attendance	1510	68540		1618	69728

II. WORK WITH CHILDREN

School Talks in Museum

1. S.P.P. Staff-conducted	1145	32005		1079	27955
2. S.P.P. Self-conducted	67	3217		81	3846
3. Cl.Pub.Schl. Staff-conducted	235	9085		232	8815
4. Cl.Pub.Schl. Self-conducted	4	80		2	63

School Talks outside Museum

1. S.P.P. Staff-conducted	81	2698		38	2008
2. S.P.P. Self-cond. prepared	22	553		16	400
3. Cl.Pub.Schl. Staff-conducted	444	17128		515	19165
4. Cl.Pub.Schl. Self-cond.prepared	4	140		60	2170
5. Cl.Pub.Schl. TV talks	583	34370		108	3780

Saturday Classes

1. Members' Classes	509	12572		487	11923
2. Free Gallery Classes	539	13311		607	14211
3. Advanced Drawing Classes	60	1116		62	1130
4. Museum Workshop	34	414		33	370

Saturday P.M. Entertainment

28	8911		27	8384
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Outdoor Sketching Classes

252	5108		232	5070
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Totals

1. Total Children in Museum	2873	85819		2842	81767
2. Total Children outside Museum	1134	54889		737	27523
3. Total Child Attendance	4007	140708		3579	109290

III. GRAND TOTAL ATTENDANCE

5517	209248		5197	179018
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